

The College Music Society

INCORPORATED FOR THE PHILOSOPHY AND PRACTICE OF MUSIC IN HIGHER EDUCATION

25 February 1977

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★

NATIONAL OFFICE

Craig Short, *Executive Secretary*
Department of Music
State University of New York
Binghamton, N.Y. 13901
(607/798-2433)

Dear Colleague in Music Theory:

Our letter of January 3, reporting on recent and projected national activities in music theory, has elicited a large number of responses, and we have now taken the further step of naming committees for the proposed second National Conference to be held November 17-20 at Evanston. These committees are identified on the enclosed sheet.

The function of the Advisory Committee is chiefly, for now, to respond with advice and regional input as the Program Committee's plans for the Evanston conference develop. We count on members of both committees to help in distributing and receiving information. A primary criterion for selection of members has, of course, been the desirability of wide representation of regional organizations and regions; indeed, we have at times made choices specifically on the basis of regional organizational affiliation. The Program Committee is of a narrower base in order to facilitate its work. Individuals have been added to the Advisory Committee at times in the interest of achieving communication in areas where we know of no local society of theorists. A gratifying number of persons volunteered themselves or nominated others, and we thank them. Some suggestions arrived too late to be implemented.

Your suggestions for program sessions have been passed along to the Program Committee. Now is the critical time for submission of further program suggestions--short abstracts of papers that should be considered, ideas for kinds of sessions that might be planned, and the like. Please address these, or ask that they be addressed, directly to the Program Committee, of which Prof. Gerald Warfield is chairman.

We trust that all will understand we will be unable to respond to even to acknowledge, the many letters that have come to us, although we have seen to it that they are put into the decision-making process.

This letter, for which C.M.S. has again provided support, is not being sent to the largest mailing list of theorists. If you receive it, please regard yourself as a disseminator of the information to your colleagues, students, and regionally proximate theoretical friends. We will plan further announcements of conference plans through the C.M.S. Newsletter, and if possible through further mail.

Sincerely,

Wallace Berry
C.M.S. Member-at Large
for Music Theory

Richmond Browne
Chairman, 1976 Steering
Committee

SECOND NATIONAL CONFERENCE ON MUSIC THEORY (Evanston, Ill., November 17-20, 1977)

Program Committee: Prof. Gerald Warfield, School of Music, University of Illinois,
Urbana, Illinois 61801, Chairman
Prof. Richmond Browne, School of Music, University of Michigan,
Ann Arbor, Michigan 48109 (Michigan Conference on Music Theory)
Prof. Donald Fisher, School of Music, Northwestern University,
Evanston, Illinois 60201 (Midwest Music Theory Society)
Prof. Vernon Kliever, School of Music, Indiana University,
Bloomington, Indiana 47401

Advisory Committee: Prof. Elaine Barkin, Department of Music, University of California,
Los Angeles, California 90024
Prof. David Beach, Eastman School of Music, Rochester, New York 14604
Prof. Bruce Benward, School of Music, University of Wisconsin,
Madison, Wisconsin 53706 (Wisconsin Music Theory Society)
Prof. Wallace Berry, School of Music, University of Michigan,
Ann Arbor, Michigan 48109 (Michigan Conference on Music Theory)
Prof. J. Ovide DeLage, Department of Music, University of
Montevallo, Montevallo, Alabama 35115 (Alabama Teachers of
Music Theory)
Prof. Allen Forte, Department of Music, Yale University,
New Haven, Connecticut 06520
Prof. Carlton Gamer, Department of Music, Colorado College,
Colorado Springs, Colorado 80903
Prof. James Harrison, Department of Music, Hunter College,
CUNY, New York, New York 10021 (Music Theory Society of New
York State)
Prof. Michael Horvit, Department of Music, University of Houston,
Houston, Texas 77071
Prof. Arthur Jannery, Department of Music, Radford College,
Radford Virginia 24142 (Southeastern Composers' League)
Prof. Edward J. Largent, The Dana School of Music, Youngstown
State University, Youngstown, Ohio 44555 (Ohio Theory-Composers'
Teachers' Association)
Prof. Leonard Meyer, Department of Music, University of
Pennsylvania, Philadelphia, Pennsylvania 19174
Prof. Edward W. Murphy, School of Music, University of Arizona,
Tucson, Arizona 85721 (Arizona Conference on Music Theory)
Prof. John Rahn, School of Music, University of Washington,
Seattle, Washington 98195
Prof. Lewis Rowell, Department of Music, University of Hawaii,
Honolulu, Hawaii 96822
Prof. Thomas S. Turner, School of Music, University of Iowa,
Iowa City, Iowa 52242 (Central Midwest Theory Society)
Prof. Peter Westergaard, Department of Music, Princeton University,
Princeton, New Jersey 08540

Sunday, November 20

9:00-11:00 CMS SESSION VII

Universals in Music?—Integrating World Music Into the Standard Curriculum

Barry S. Brook, City University of New York Graduate Center,
Chairperson

Position Paper

Shelley Davis and Karl Signell, University of Maryland

Respondents:

Charles Hoffer, Indiana University

Hans Lenneberg, University of Chicago

William Malm, University of Michigan

9:00-11:00 THEORY SESSION VII

Papers

Donald Fisher, Northwestern University, Chairperson

"Towards a More Rigorous Methodology for the Analysis of Pre-Tonal Repertory"

Frederick J. Bashour, University of Michigan

"The Continuing Concept of the Platonic-Pythagorean Tradition and its Application to the Analysis of Fifteenth-Century Music"

Margaret V. Sandresky, Salem College

"Stravinsky and Darmstadt: Moment Form Composition"

Jonathan D. Kramer, Yale University

9:00-11:00 AMS SESSION IV

Mixed Topics

Charles Sherman, University of Missouri-Columbia, Chairperson

"Isomelodicity as a Structural Principle in the Late 13th-Century Motets"

David F. Wilson, University of Dalhousie, Nova Scotia

"Two Ostinato Motets by Willaert for Francesco Maria Sforza"

Mary Electa Columbro, Notre Dame College

"Towards a Chronology of J.S. Bach's Sonatas and Partitas for Solo Flutes"

Robert L. Marshall, University of Chicago

"Simultaneism: Varese and Henri Barzun"

Ann Parks, University of Michigan-Dearborn

11:15-12:30 CMS CONCERT

Nordic Choir, Luther College

Weston Noble, Director

12:30

Meeting of new CMS Board/Council

SPECIAL NOTICES

Initial plans for the 1976 CMS annual meeting included a *student luncheon*, but those plans were lost in the final hotel arrangements. Now, however, CMS is particularly pleased to announce the 1977 version of the student luncheon, which is entitled "How to Apply for That Teaching Position." All student members attending the convention ought to be at the luncheon, and faculty are also welcome, particularly those who serve as director of graduate studies in music.

The CMS *Business Meeting* is scheduled for Saturday, November 19, 3:45 p.m. This event offers the opportunity for CMS members to hear reports from their officers and allows you to vote in official CMS affairs. Another opportunity to meet not only officers, but to make and re-make acquaintances is the *No-Host Mixer* on Friday, November 18, 5:00 p.m.

1978 ANNUAL MEETING

Plan now for the 1978 meeting, which which will be held in St. Louis (Chase-Park Plaza Hotel) on October 26-29, 1978. Program ideas may be submitted to Professor Robert Steinbauer, Department of Music, Kansas State University, Manhattan, KS 66506.

STUDY (cont.)

major types of post-secondary training reported—conservatory (professional music school) or liberal arts music major. Approximately 95% of the sample attended one or the other for the major share of his/her post-secondary training.

Responses were also analyzed to three levels or classifications of orchestra. Finally, data was analyzed again using both variables simultaneously.

Findings are organized in terms of:

- Family background and early educational experiences; influences on career decisions.
- Post-secondary training content and experiences; both music and non-music courses.
- Sponsorship and auditions in obtaining employment in an orchestra.

- Work satisfaction and career commitment.

The study also dealt with various concepts of "success" among musicians, attitudes about the value of specific training experiences, and career mobility. Included in the study are verbatim comments regarding players' opinions of their role, demographic data on the entire sample and a path analysis model used to examine certain variables relating to satisfaction and commitment.

Still to be analyzed are responses from over 200 college level applied music majors who are juniors, seniors or masters degree students. The research team is now developing analytical models for studying this sample and relating it to the data already in hand.

Papers on various phases of the study will be presented at the national convention of the College Music Society, an arts research symposium in Baltimore, Maryland sponsored by the Endowment, and at the national convention of the Music Educators National Conference. The detailed report of the project is to be published in monograph form by the National Endowment for the Arts.

SEVENTH ANNUAL CMS PROGRAM

1977 CMS NATIONAL CONVENTION

Northwestern University, Host
Evanston, Illinois
November 17-20

Study CMS program

received for Evanston @ Mar 22 '77

Rich - will you get this to the committee? Ideally, Gary should have a copy now.

Thursday 1:30-5:00
Nov 17

Meetings, CMS Executive Board, Council, Committee Heads

6:45

Concert

FRIDAY

9:00-11:45
Nov 18

CMS Session I: Jazz in the College Curriculum

9:00-9:45 The State of Research in Jazz - James Patrick, Cornell

9:45-10:45 The Teaching of Improvisation - Paul Barliner, Northwestern

11:00-11:45 Concert - Big Band, or Other Jazz from Campus

9:45-11:45 AMS SESSION I

12:00-1:30 AMS/CMS Student Luncheon

- How to Write Resumes
- How to Interview
- How to Audition
- Job Listings

1:45-3:45 CMS SESSION II: Rehearsing and Conducting New Music - Leonard Perleman, Conductor and Clinician, Peabody, with the Northwestern Orchestra

1:45-3:45 AMS SESSION II
NCMT

4:00-5:00 CMS INTEREST SESSIONS

THEORY - W. Barry, Univ of Michigan, Coordinator

ETHNOMUSICOLOGY - F. Lieberman, Univ of Washington, Coordinator

MUSIC EDUCATION - B. Lundquist, Univ of Washington, Coordinator
MUSICOLOGY - B. Brook, CUNY, COORDINATOR

5:15-6:00 CMS NO HOST MIXER

6:15-8:15 DINNER

8:45 CONCERT (1 1/2 hours including intermission) - Northwestern University Wind Ensemble; Northwestern University Orchestra

[I'll tell Bob Isgrs that he will hear from the P.C. soon after its early-March meeting.]

Saturday 9:00-10:45 CMS SESSION III: New Learning Theory and the Improvement of
Nov 19 Teaching - P. Lohman, Univ of Michigan, Moderator

9:00-9:45 The New Learning Theory

9:45-10:45 Demonstration/The New Learning Theory Applied to the Teaching
of Music History

9:45-10:45 Demonstration/The New Learning Theory Applied to the Teaching
of Music Theory

11:00-12:00 CMS SESSION IV: The Use of Aventure garde (?) Music in the
Classroom - R. Johnson, Ramapo College with the
Ineluctable Modality and the Contemporary Chamber
Players, Edwin London, conductor, Univ of Illinois

12:15-1:30 LUNCH

1:45-3:45 AMS SESSION III

1:45-2:45 CMS INTEREST SESSIONS

COMPOSITION - S. Hodgkinson, Eastman, Coordinator

PERFORMANCE - A. Tollefson, Northwestern, Coordinator

MUSIC EDUCATION - B. Lundquist, Univ of Washington, Coordinator

THEORY - W. Berry, Univ of Michigan, Coordinator

3:00-5:00 CMS MINITALKS & BUSINESS MEETING

3:00-3:20 Income Tax - Robert Sachs

3:20-3:40 The New Copyright Law - F. Lieberman, Univ of Wash

3:40-4:00 Government Relations and Funding

4:00-4:45 CMS Business Meeting

5:00-6:00 CONCERT

6:15-8:15 CMS DINNER WITH KEYNOTE SPEAKER

8:45 CONCERT (1½ hours including intermission): Two Ensembles
selected by NACWAPI

Sunday
Nov 20

9:00-10:30 CMS SESSION V: Interdisciplinary Teaching - Barry S. Brook,
CUNY, Moderator

11:00-12:15 SPECIAL CONCERT, Northwestern Chapel

ALTERNATE PROPOSALS

Marylee McMurray Laments: Workshop Presentation (?) in Language Arts/Music/
Special Education - Mainstreaming in Grades 1 through 6 (X)

June C. Ottenberg: Panel Discussion - Music Courses Directed to the
Non-Music Major

Dean Shank, Jr.: Analysis, with Slides and Performance of Charles
Ruggles' Evocations

Thomas Clifton: A Phenomenologist Looks (Kindly) at Schenker

Robert Rollins: "Chopin, Reich and Riley Are All Nearby" -- a Discussion
of Sound Mass and Phase Shifting Techniques in Ligeti's Drei Stücke
für zwei Klavier

Edith Boroff: Three American Composers: Irwin Fischer, Ross Lee Finney,
George Crumb (Lecture with performance of string quartets?)

Richard D. Seidler: Vivaldi's Concertos for Bassoon and Oboe (Lecture or
Lecture/Demonstration)

S. Margaret W. McCarthy: A Critical Study of the Musical Career of Amy
Fay in America

**The College
Music
Society**

**Incorporated for the Philosophy and
Practice of Music in Higher Education**

Craig Short,
Executive Sec'y, College Music Society,
c/o Department of Music, SUNY,
Binghamton, N.Y. 13901—607/798-2433

cms newsletter

Spring, 1977

RB received June 9

Preliminary Plans Announced for the 1977 CMS National Convention

Scheduled for November 17-20, the 1977 National Convention of the College Music Society will be held on the campus of Northwestern University in Evanston, Illinois. Several sessions of major interest to contemporary educators on the college and university level have been planned, including the following:

Jazz In The College Curriculum; Student Luncheon: How To Apply For That Teaching Position; The Performance of New Music On The College Campus; Current Learning And The Improvement of College Instruction; The Use of New Music In The Classroom; Women Composers of Vocal and Choral Music Of The Nineteenth and Early Twentieth Century; "Universals in Music?"—Integrating World Music Into The Standard Curriculum; and Interest Sessions in Composition, Performance, Music Education, The New Copyright Law, and Government Relations.

The Convention will also provide opportunities for the participation of the American Musicological Society, Midwest Chapter, and the Second National Conference on Music Theory, which groups will be presenting several sessions of their own planning, and for the presentation of a special concert by the National Association of College Wind and Percussion Instructors. Other concerts will be given by outstanding musical ensembles and performers invited from various area colleges.

Plan now to attend and watch for further announcements.

National Theory Conference Committees

Committees have been named for the second National Conference to be held November 17-20 at Evanston. The function of the Advisory Committee is chiefly

to respond with advice and regional input as the Program Committee's plans for the Evanston conference develop. A primary criterion for selection of members has, of course, been the desirability of wide representation of regional organizations and regions; indeed, at times choices have been made specifically on the basis of regional organizational affiliation. The Program Committee is of a narrower base in order to facilitate its work. Individuals have been added to the Advisory Committee at times in the interest of achieving communication in areas where there is no local society of theorists. A gratifying number of persons volunteered themselves or nominated others.

Now is the critical time for submission of further program suggestions—short abstracts of papers that should be considered, ideas for kinds of sessions that might be planned, and the like. Please address these, or ask that they be addressed, directly to the Program Committee, of which Prof. Gerald Warfield is chairman.

Program Committee:

Prof. Gerald Warfield, School of Music,
University of Illinois, Urbana, IL 61801
Prof. Richmond Browne, School of
Music, University of Michigan, Ann
Arbor, MI 48109, Michigan Conference
on Music Theory
Prof. Donald Fisher, School of Music,
Northwestern University, Evanston, IL
60201, Midwest Music Theory Society
Prof. Vernon Klierer, School of Music,
Indiana University, Bloomington, IN
47401

Advisory Committee:

Prof. Elaine Barkin, Department of
Music, University of California, Los
Angeles, CA 90024
Prof. David Beach, Eastman School of
Music, Rochester, NY 14604
Prof. Bruce Benward, School of Music,

University of Wisconsin, Madison, WI
53706, Wisconsin Music Theory Society
Prof. Wallace Berry, School of Music,
University of Michigan, Ann Arbor, MI
48109, Michigan Conference on Music
Theory

Prof. J. Ovide DeLage, Department of
Music, University of Montevallo, Monte-
vallo, AL 35115, Alabama Teachers of
Music Theory

Prof. Allen Forte, Department of Music,
Yale University, New Haven, CT 06520

Prof. Carlton Gamer, Department of
Music, Colorado College, Colorado
Springs, CO 80903

Prof. James Harrison, Department of
Music, Hunter College, CUNY, New
York, NY 10021, Music Theory Society of
New York State

Prof. Michael Horvit, Department of
Music, University of Houston, Houston,
TX 77071

Prof. Arthur Jannery, Department of
Music, Radford College, Radford, VA
24142, Southeastern Composers' League

Prof. Edward J. Largent, The Dana
School of Music, Youngstown State Uni-
versity, Youngstown, OH 44555, Ohio
Theory-Comp. Teachers' Association

Prof. Leonard Meyer, Department of
Music, University of Pennsylvania, Phila-
delphia, PA 19174

Prof. Edward W. Murphy, School of
Music, University of Arizona, Tucson,
AZ 85721, Arizona Conference on Music
Theory

Prof. John Rahn, School of Music, Uni-
versity of Hawaii, Honolulu, HI 96822

Prof. Thomas S. Turner, School of
Music, University of Iowa, Iowa City, IA
52242, Central Midwest Music Theory
Society

Prof. Peter Westergaard, Department of
Music, Princeton University, Princeton,
NJ 08540

Organization of CMS

Executive Board 1977

Robert Werner, President, University of Arizona
Sally Monsour, Vice-President, Georgia State University
David Russell Williams, Secretary, Eastman School of Music
Anne Mayer, Treasurer, Carleton College
Wallace Berry, Member-at-Large for Theory, University of Michigan.
Barry S. Brook, Member-at-Large for Musicology, City University of New York
Sydney Hodkinson, Member-at-Large for Composition, Eastman School of Music
Fredric Lieberman, Member-at-Large for Ethnomusicology, University of Washington
Barbara Reeder Lundquist, Member-at-Large for Music Education, University of Washington
Arthur Tollefson, Member-at-Large for Performance, Northwestern University

Council 1977

T. J. Anderson, Tufts University
Robert Bays, University of Illinois
Charles Bestor, University of Utah
Edith Borroff, State University of New York at Binghamton
Claire Brook, W. W. Norton & Company, Inc.
Frank D'Accone, University of California at Los Angeles
Susan Dersnah, Valparaiso University
Robert Freeman, Eastman School of Music
Robert Glidden, Bowling Green State University
John Hanson, Eastman School of Music
Paul Lehman, University of Michigan
Barbara Reeder Lundquist, University of Washington
Sally Monsour, Georgia State University
Philip F. Nelson, Yale University
Bruno Netti, University of Illinois
Carol Neuls-Bates, New York Public Library
Daniel Politoske, University of Kansas
Nancy Reich, Manhattanville College
Jerrold Ross, New York University
Howard Shanet, Columbia University
Robert Werner, University of Arizona
Chappell White, Kansas State University
Ann Woodward, University of North Carolina

CMS Newsletter is published three times each year by the College Music Society and mailed to all members. Material for publication in the Newsletter should be sent to:

Arthur Tollefson, Editor
CMS Newsletter
School of Music
Northwestern University
Evanston, IL 60201

Copy for Fall must be in the editor's hands by September 15. Copy for Winter by January 15; for Spring, by April 15.

A SWEEPING REVISION OF THE COPYRIGHT LAWS

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After ten years of wrangling, Congress adopts the first major changes since 1909

By Karen J. Winkler

Congress has passed the first revision of the copyright law since 1909—including provisions that could end much of the free photocopying of copyrighted works done by teachers, students, researchers, and librarians.

Even so, the bill, passed in the closing days of the Congress and sent to the President last week, is less restrictive than numerous earlier proposals considered in the course of a 10-year struggle to rewrite the law.

President Ford is expected to sign the legislation.

The new bill was hailed by publishers and professors, authors, and librarians as a "workable compromise" between their conflicting desires for mandatory, across-the-board royalty charges on all materials and unlimited duplicating rights.

The compromise sets statutory limits for the first time on the length of pieces that can be copied without charge, and on the number of times works can be duplicated.

Earlier Drafts Called Vague

The numerical guidelines were written in response to demands from education groups that they be told specifically how much free photocopying they could do. The educators had argued that earlier drafts of the bill were so vague that most teachers and scholars would have been afraid to copy anything for fear of overstepping the law and facing court action.

The section of previous versions that had caused teachers the most concern defined the concept of "fair use"—the hitherto-unwritten right that courts have used in the past to justify unauthorized copying by teachers and researchers.

The section would have permitted as "fair use" the free duplication of copyrighted materials "for purposes such as criticism, comment, news reporting, teaching, scholarship, or research"—depending, in each case, on "the nature and purpose of the work," the amount

copied, and the financial effect of reproduction on the potential market for the material.

Representatives of teachers called the definition too vague.

In the bill it finally passed, Congress kept the earlier language but added guidelines to a report accompanying the legislation to help explain it. The report becomes a part of the legislative history to which courts will refer in deciding cases dealing with copyright infringement.

Certain Copying Permitted

The guidelines were drawn up for Congress by an *ad hoc* group representing some 40 education associations, working together with representatives of publishers and authors.

They state that a teacher or research scholar will be allowed to make, for use in his or her professional work, a single copy without charge of:

- A chapter from a book;
- An article from a periodical or newspaper;
- A short story, short essay, or short poem;
- A chart, graph, diagram, drawing, cartoon, or picture from a book, periodical, or newspaper.

Multiple copies of "brief" works for classroom use will also be permitted in the case of poetry. The guidelines define "brief" as less than 250 words, and in the case of prose as 2,500 words of a complete article or story and 1,000 words or 10 per cent of a longer work.

Permissible photocopying will have to be "spontaneous," in that "the decision to use the work and the moment of its use, for maximum teaching effectiveness, are so close in time that it would be unreasonable to expect a timely reply to a request for permission," the report says.

No photocopying of "consumable" works such as workbooks or standardized tests will be allowed.

"The language is quite favorable," said Sheldon E. Steinbach, of the American Council on Education, who serves as chairman of the *ad hoc* education group. "It was clear that there was going to be some numerical limit and the compromise we reached is fair."

Not all education groups agree. The Association of American Law Schools wrote the House Judiciary Committee, "The guidelines restrict the doctrine of fair use so substantially as to make it

almost useless for classroom teaching purposes.

"We would prefer that the courts be allowed to delineate . . . where to draw the line on abuses of the fair use doctrine."

The American Association of University Professors wrote that "these guidelines, notwithstanding their insistence that they represent only minimum standards, ultimately resort to the language of prohibition. They would seriously interfere with the basic mission and effective operation of higher education."

An A.A.U.P. spokesman said his organization was concerned that the imposition of even minimal restrictions would lead the way to more stringent limitations on photocopying in the future.

The Congressional report that accompanied the new copyright legislation also contains guidelines on instances in which libraries will be allowed to photocopy for interlibrary-loan purposes. Those rules were written by library, publisher, and author groups and were adopted in a last-minute House-Senate conference meeting.

As in earlier versions, the copyright bill itself bars "the systematic reproduction or distribution" of materials—a prohibition librarians were afraid would put an end to all interlibrary-loan networks.

The guidelines state that a periodical can be copied free for interlibrary-loan use up to six times a year. Periodicals more than five years old need not be counted.

Small parts of longer works and short selections such as stories or essays can also be copied up to six times a year.

Small parts of longer works and short selections such as stories or essays can also be copied up to six times a year.

The restrictions probably will not interfere significantly with library networks, a spokeswoman for the American Library Association said, since libraries rarely copy a work more than five or six times, anyway. At an average cost of \$7 to \$11 per interlibrary-loan transaction, libraries usually decide it is cheaper to purchase a book if they need to copy it several times.

The new legislation paves the way to future modifications in the rules if the restrictions prove to be too burdensome. It calls on the Register of Copyrights to report back to Congress within five years on the effects of the photocopying limitations on library use.

The conferees also dropped from the final bill an amendment proposed by the

House that critics charged would have led to the copyrighting of government publications.

At present, works sponsored and paid for by a government agency, unless classified, cannot be copyrighted and can be freely duplicated. The House tried to amend the law to make an exception for the U.S. Department of Commerce's National Technical Information Service, which operates a clearinghouse for scientific, technical, and engineering information.

"If the [House-Senate] conferees had accepted that, it would have set a precedent for other government agencies that might eventually have destroyed the Freedom of Information Act," said one librarian. "It was like saying, 'Information yes, if you can pay for it.' We're very pleased it was dropped."

Other provisions in the copyright legislation will:

- Extend the copyright period from 28 years, renewable for another 28, to 50 years after the death of the author.

- Require for the first time that cable-television stations pay royalty charges in certain cases of long-distance transmission.

- Require for the first time that public broadcasters pay royalty fees for showing non-dramatic musical or graphic works.

What Teachers and Libraries Can and Can't Do Under the New Law

Here are some of the implications of Congressional guidelines on permissible photocopying of copyrighted works.

A teacher may not:

Make multiple copies of a work for classroom use if it has already been copied for another class in the same institution.

Make multiple copies of a short poem, article, story, or essay from the same author more than once in a class term, or make multiple copies from the same collective work or periodical issue more than three times a term.

Make multiple copies of works more than nine times in the same class term.

Make a copy of works to take the place of an anthology.

Make a copy of "consumable" materials, such as workbooks.

A teacher may:

Make a single copy, for use in scholarly

research, or in teaching, or in preparation for teaching a class, of the following:

- A chapter from a book.

- An article from a periodical or newspaper.

- A short story, short essay, or short poem, whether or not from a collected work.

- A chart, graph, diagram, drawing, cartoon, or picture from a book, periodical, or newspaper.

Make multiple copies for classroom use only, and not to exceed one per student in a class, of the following:

- A complete poem, if it is less than 250 words and printed on not more than two pages.

- An excerpt from a longer poem, if it is less than 250 words.

- A complete article, story, or essay, if it is less than 2,500 words.

- An excerpt from a prose work, if it is less than 1,000 words or 10 per cent of the work, whichever is less.

- One chart, graph, diagram, drawing, cartoon, or picture per book or periodical.

A library may:

For interlibrary-loan purposes:

Make up to six copies a year of a periodical published within the last five years.

Make up to six copies a year of small excerpts from longer works.

Make copies of unpublished works for purposes of preservation and security.

Make copies of published works for purposes of replacement of damaged copies.

Make copies of out-of-print works that cannot be obtained at a fair price.

REMINDER

1977 NATIONAL MEETING

November 17-20, 1977
Evanston, IL

Committee on the Status of Women

The Committee on the Status of Women welcomes all information about research projects, lecture-recitals, festivals, and other activities concerning women in music. Announcements should be sent to Laurine Elkins-Marlow, 7 Old Post Road East, Port Jefferson, NY 11777.

Radcliffe College, with support from the National Endowment for the Humanities, is sponsoring a fourth volume to the three-volume biographical dictionary, *Notable American Women*, published by Harvard University Press in 1971. The new volume will include approximately 400 articles about notable women who have died since 1950. The editors welcome suggestions about likely candidates for inclusion in the new volume, consultants in specialized fields, and potential authors of dictionary entries, and information should be sent to Barbara Sicherman, Editor, *Notable American Women*, Radcliffe College, 3 James Street, Cambridge, MA 02138.

A conference on Research Sources for Women in American Music was held on Saturday, May 14 from 2-5 p.m. at the City University of New York Graduate Center, 33 W. 42nd St., New York, NY 10036. Carol Neuls-Bates chaired the session which included presentations by Judith Tick—19th century sources, Vivian Perlis—oral history, Eileen Southern—sources for Black American women, and Adrienne Fried Block—materials relating to Amy Marcy Cheney Beach.

Female Composers of America is a relatively new organization founded by Tommie Ewert Carl in 1976. Among the goals of the organization are the following: support for more live performances, broadcasts, publication, and recording of works by women composers, interaction and encouragement between women composers, interchange of ideas through workshops. Interested composers should contact President and Founder Carl at 6192 Oxon Hill Road, Suite #406, Washington, DC 20021.

A Multi-Media Art Festival and Celebration of Women and Their Work, including Drama, Dance, Music, and the Visual Arts, will be held in Austin, Texas between October 15 and December 2, 1977. Although the main focus of the festival is the work of area artists, nationally-known artists, curators, and

critics will participate in six symposia, and Antonia Brico will conduct the Austin Symphony on December 2. Further information can be obtained from the Planning Committee, Women and Their Work, P. O. Box 5568, Austin, TX 78763.

Jane Bowers read a paper, "Arguments for the Study of Women Musicians and Composers, with Special Reference to Italy Between 1560 and 1700" on February 12 at the meeting of the Southern California Chapter of the American Musicological Society, and on February 19 at the Greater New York Chapter meeting held at New York University. Works by Elisabeth Jacquet de La Guerre and Anna Amalia, Princess of Prussia, were included in a recital given for the California group on February 12 by Ms. Bowers, Baroque flute, Preethi di Silva, harpsichord (Scripps College), and Frank Traficante, viola da gamba (Claremont Graduate School).

On March 18, Christine Ammer and Patricia Morehead presented a lecture-recital on women composers at the University of Maine at Farmington, as part of the University's Women's Week. Music of Amy Marcy Cheney Beach, Mabel Daniels, Ruth Crawford Seeger, Louise Talma, Julia Smith, and Barbara Kolb was included on the program. Similar programs have been presented on Boston area radio stations and are scheduled for the coming year. Ms. Ammer may be contacted at 5 Tricorne Road, Lexington, MA 02173.

Violinist Dorothy Bales will perform works of Mrs. Beach, Agnes Zimmerman, Germaine Tailleferre, Lili Boulanger, Maria Theresia von Paradis, and Elisabeth Jacquet de La Guerre at the National Gallery of Art in Washington, D.C. this fall. The program will be repeated in concerts in Maryland and Pennsylvania, and in the Boston area, where she is on the faculty of Northeastern University and Emmanuel College.

Michael Caldwell, Assistant Professor of Music at Hollins College in Virginia, and winner of the 1976 G. B. Dealey Award, is interested in developing piano recitals and concerto programs featuring compositions by women composers. Information and inquiries should be sent to Mr. Caldwell at P.O. Box 9724, Hollins College, VA 24020.

A number of lecture-recitals have been presented this year by Miriam Stewart

Green, Professor of Music at the university of Kansas, Lawrence. These have included American Women Composers, Composers of Sacred Songs, International Women Composers Across Time, Contemporary Women Composers, and Women Painters and Composers. Her work on songs for solo voice and contemporary art songs by women continues, with listings for more than 3,000 composers, and she is interested in corresponding with any other scholars working in this area.

Dr. Raney Edits Choral Publication

The first of a series of choral publications edited by Dr. Carolyn Raney, Dean of the Faculty of Arts and Letters at East Stroudsburg State College, is now available in music stores.

Dr. Raney, current editor of the *College Music Symposium*, has called the series *Nine Centuries of Music by Women*, published by the prestigious New York firm of Broude Brothers Limited. The first piece is a work for three-part women's chorus (plus keyboard and optional three flutes) written by Francesca Caccini in 1625.

The chorus was taken from one of the earliest examples of opera, *La Liberazione di Ruggiero*, performed in a festival the same year of its composition for the visit of the Prince of Poland to the court of the Grand Duke of Tuscany in Florence, Italy. Francesca Caccini not only composed the music for the opera, but she also trained most of the court singers as their voice teacher.

As the influential music director of the entire court at that time, she earned the second highest salary in Tuscany; only the Secretary of State was paid more.

Private Arts Foundation Directory

The National Directory of Arts Support by Private Foundations, Vol. 3, by Daniel Millsaps and Editors of *Washington International Art Letter* is updating all the information previously published by the *Washington International Arts Letter* on private foundation support of the arts, humanities and education in these fields. It will include over 1200 foundations, with addresses, officers (and many of their private addresses), typical grants (over 5000 of them), with codes to indicate the area of interest of the foundations, i.e. arts administration, architecture, environmental, conservation, community arts, dance history in all these fields, literature,

libraries, writing, music, symphonies, orchestras, public media, film, TV, radio, video tape, theater, painting, sculpture, graphics crafts and museums.

The 230-page indexed volume is available until September 1, 1977, at the pre-publication price of \$39.50 (payment or a bona fide institutional purchase order must accompany the order) from:

Washington Internat'l Arts Letter
Box 9005
Washington, DC 20003

The price after September 1 will be \$45.00. Checks should be made payable to WIAL.

Early Music Workshop

As part of the effort of the Collegium Committee of the Capital Chapter, AMS, C.J. Warner representative, there will be a Workshop for Early Music held at Hood College in Frederick, Maryland on Thursday, July 21 through Sunday, July 24. In addition to facilities for ad hoc groups of all levels to play together, it is expected that classes dealing with performance and repertory will be given in wind caps, lip-reeds recorders, bowed strings, plucked strings, keyboard, brasses, cornetti, solo song and group singing.

Registration forms and schedule and all pertinent information may be obtained by sending a SSAE to Dr. Charles J. Warner, Hood College, Frederick, MD 21701.

The International Alban Berg Society

Conceived in 1964 by Hans Ferdinand Redlich, the International Alban Berg Society became a reality two years later, under the direction of Dr. Redlich and Founding President Igor Stravinsky. Its stated aims, "... to promote the artistic heritage of Alban Berg, and facilitate performances of his works, through fostering of public interest, enlistment of material support, and encouragement of relevant research," have been carried out by its active membership and officers. Participating advisors and directors have included Benjamin Britten, Luigi Dallapiccola, Harald Goertz, Donald Harris, Ernst Krenek, Gian Francesco Malipiero, Darius Milhaud, George Perle, Roger Sessions, and Claudio Spies.

Four newsletters have been issued, containing articles, documents, and source materials, plus reportage of current Berg-related activities throughout the world. Henceforth, under the auspices of the PhD

Program in Music of the City University of New York, the Society will publish at least one newsletter each year, and sponsor an annual Berg lecture or symposium. The first such event was the lecture by George Perle on *Lulu* on March 15, 1977, at the Graduate Center, CUNY.

Dues (including subscription to the Newsletter, beginning with issue Number Five, April 1977):

\$10 for individuals and libraries

\$ 6 for students

Lifetime membership: \$200 or more

Sustaining membership: \$50

Contributing membership: \$25

The full run of four back issues of the Newsletter is \$9 for individuals, \$12 for libraries. Single issues are \$3 each. The life of the Society depends on the musical, scholarly, and financial contributions of its members. Contributions are tax-deductible.

Past issues have included a memoir by Frida Semler Seabury of summers spent with the Berg family in Austria, a Berg Bibliography 1966-1968, and a list of letters, musical manuscripts and related documents on file at the Library of Congress in Washington, DC (Issue #1); a remembrance by George Perle of Hans Ferdinand Redlich, Berg's own notes-in-progress for the Lyric Suite, and a letter in which Berg discusses his pacifist political views (Issue #2); *Berg's Seventeen Four-Part Canons: The Mystery Solved* by Jan Maegaard, a Berg Discography, and an index of Berg's published correspondence (Issue #3); articles recalling the lives and work of Helene Berg and Luigi Dallapiccola, and news of Society activities (Issue #4).

The current (April 1977) issue contains new findings that will drastically alter our understanding of Berg's life and work. Featured are articles by Mark DeVoto and Douglas Greene, as well as George Perle's *The Secret Program of the Lyric Suite*. This issue can be obtained only with a subscription to the Society.

All inquiries and membership applications should be addressed to:

The International Alban Berg Society
PhD Program in Music
Graduate Center of CUNY
33 West 42 Street
New York, NY 10036

Reminder

1977 National Meeting
November 17-20, 1977 Evanston, IL

Electronic Music Tapes Solicited

The Electro-Acoustic Music Network now produces a regular broadcast series devoted exclusively to electronic music on KPFK-fm, Pacifica Radio in Los Angeles.

Tape compositions are now being solicited for upcoming programming. Tapes should be half-track, quarter-inch stereo at either 7.5 or 15 ips. As much supplemental information as possible, be it technical, musical or biographical, or otherwise, should accompany submitted works so as to supplement their presentation over the air.

The producers will inform contributors of each instance of the presentation of their work.

Tapes should be submitted to, and additional information requested from, this address:

The Electro-Acoustic Music Network
P. O. Box 1074
Canoga Park, CA 91304

or call

Carl Stone, 213-346-1460 or 213-469-7810.

New Metropolitan Museum Radio Series Features Antique Musical Instruments

The Metropolitan Museum of Art is launching a new series of educational, classical music radio programs devoted to historic musical instruments in its unparalleled collection. Titled "Lend Us Your Ears," this series of 13 half-hour programs presents the sounds of over 30 beautiful and unusual instruments in performances and discussions with internationally-known artists. Each program was specially recorded in stereo at the Museum's Andre Mertens Galleries for Musical Instruments or in the Grace Rainey Rogers Auditorium.

"Lend Us Your Ears" is hosted and organized by Laurence Libin, Associate Curator in Charge of the Museum's Department of Musical Instruments. Lincoln Diamant, award-winning author and director, is executive producer for the series; audio direction is by Mark Dichter, with engineering supervision by Eugene Coleman. Commenting on the innovative nature of the series, Laurence Libin said: "Our aim has been to reach beyond the Museum's walls in order to share the great beauties of our instruments. Instruments are meant to be heard, not merely seen in glass cases, and radio has the unique

potential to convey their essence to homes and schools far from New York. By recording music originally composed for these miraculously-preserved instruments, and placing them in historical context through our commentaries, my guests and I seek to encourage the growing public interest in authentic performance practice on the unsurpassed original instruments of master builders. No other collection in the country approaches the scope or potential of the Metropolitan's musical resources."

Programs offer listeners a rare opportunity to hear such treasures as a Venetian virginal made in 1540 for the daughter of Isabella d'Este; the earliest surviving piano, made at the Medici Court in Florence in 1720; the only Stradivari violin ever restored to its original Baroque form,

dated 1691; and a host of other woodwinds, brasses, strings and keyboard instrument dating from the Renaissance to 1974. Many have not been played in over a century.

Renowned concert artists in this series include pianist Mieczyslaw Horszowski, violinist Jaap Schroder, oboist Michel Piguet, and horn player Barry Tuckwell—all with a special interest in the techniques and literature of antique instruments. These performers share their insights into the secrets of tone production, and compare old and modern approaches to instrument making and playing.

Recognizing the musical and educational importance of this project, the National Endowment for the Arts and Ampex Corporation contributed support

for the radio production, enabling the Museum to offer the series as a public service for non-commercial broadcast to all interested stations. Distribution is through the Broadcast Foundation of America, 52 Vanderbilt Avenue, New York, NY, 10017, and is planned for the entire U.S. and Canada and English-speaking countries around the world. Inquiries from stations should be directed to the Broadcasting Foundation.

For further information and photographs, please contact Jack Frizzelle, Public Information Department, The Metropolitan Museum of Art, Fifth Avenue at 82 Street, New York, NY 10028. Telephone: (212) 879-5500.

cms **newsletter**

The **College
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SCHOOL OF MUSIC
UNIV OF MICHIGAN
ANN ARBOR, MI 48109

June 16, 1977

Professor Wallace Berry
c/o The Stockings
Berry Cove Road
RDF ?
Ellsworth, Maine

Dear Wallace:

First of all, let me say that I am sorry you will not be passing through New Haven. It would have been good to see you to discuss matters of mutual interest. If you should come through in August, however, I hope that you will let me know -- preferably in advance, since our plans are uncertain. I must go out to California for the IMS Congress in late August to chair a panel, and we may go early.

I have given some thought to your memo of June 1 regarding the further progress of the nebulous National Society for Music Theory. (Better nebulous than nefarious!) I have a specific recommendation, in two parts (ordered):

- 1) Present to the Conference a description of what such a society might be like in terms of articles of organization. This is a repetition of an earlier suggestion, as you will recall. At that time I suggested Jim Harrison as an appropriately experienced person to make a presentation. I do not feel that it is necessary to try to outline the possible activities of such a society. I believe that we all (that is, those of us who have been active in this movement) have quite a good idea of the kinds of activities, especially at national meetings. There is a sufficient background of experience to be able to predict what a society of this kind might do that would be of interest to itself.
- 2) A slate of delegates be nominated at the Conference. The Conferees would vote to elect a certain number, say 12 (?), who would be charged with approving a charter, with determining what the constituency of the society should be (i.e., qualifications for membership), and with electing the first officers of the Society. (Thereafter, the officers would be elected by the membership, of course.)

I really do not see an alternative to having a small group get things underway. This has been the way the work has been done up to now, in any event, thanks to the interest and dedication of Richmond, you, and a few others.

I also should say that I do not at all agree with continuing the association with CMS indefinitely, even if they are willing to support a theory section. In the long run it will not work. I had hoped that AMS would have expressed more interest, but

they have not. The other organizations are even less interested. For practical as well as philosophical reasons, it is time to have our own organization. As you well know, I expressed this opinion in Washington. I believe that I was the first to stand up when the question was put.

You may feel free to quote any parts of this letter in connection with your agenda.

My best regards,

Allen Forte
Professor of the Theory of Music

AF:sls

THE UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC
ANN ARBOR, MICHIGAN 48109

19 June 1977

Professor Allen Forte
Department of Music
Yale University
New Haven, Connecticut 06520

Dear Allen:

Thank you very much for your quick and thoughtful response to my memorandum; yours is the second to arrive, and I will see that your proposal goes into the discussion format. It will be with my warm support, since I agree absolutely that time is ripe for positive moves toward formation of a society.

At the same time, I perceive something less than unanimity as to how to proceed. In fact, I recently had to intervene in an effort by some members of our tentative "organization" to move precipitately toward a continuing association with GMS, arguing that no predisposing action should be taken by anyone at this time.

With regard to your first suggestion--the one we had talked about earlier, I will continue to see whether we can persuade Jim Harrison to take on the preparation of draft "articles" for discussion in November. I have been unable to determine whether the program committee has been able to get a commitment from him. If it has not, we may have to conduct the organizational business without that explicit presentation of possibilities.

If responses from the Advisory Committee are encouraging enough, I may ask for nominations from its members (say, two each) for the kind of slate you propose, to be presented to the Conference if the discussion leads us into preparation of an organization. In that event, an appropriate number could be elected by the conferees with some kind of assurance of geographical balance. If advance preparation of a ballot does not prove feasible, we could of course have nominations at the Conference itself, but in advance of the organizational meeting, which may be what you have in mind. In either event, a resultant "council" could then take steps toward approval (or preparation) of articles and nomination of officers for the 1978 Conference. ^{Consideration at} How does this sound to you? Perhaps it would be agreed that a nominee with highest vote would chair the "council" and see to its procedures.

But there will be proposals, too, for a continuing series of Conferences without, for now, specific organizational moves. Since I shall want your advice when matters are more clearly defined (?), with a wider response to my memorandum in hand, I will contact you again later in the summer, perhaps by early August. Unfortunately, we will be going back to Ann Arbor directly at that time, but I count on a good visit with you before long.

Again, my warm thanks for your good advice. I am glad to see your weight on the side of a national society's early formation.

Very cordially,


Wallace Berry



THE COLLEGE MUSIC SOCIETY

July 25, 1977

Dear Colleague in Music Theory,

The second National Conference on Music Theory (at Northwestern University, Evanston, Illinois; November 17-20, 1977), sponsored by C. M. S., will be well worth your attention. A challenging, broadly representative program has been prepared by the Program Committee (Gerald Warfield, chairman, Richmond Browne, Donald Fisher, and Vernon Kliever).

The plans which have been developed promise a high level of discussion. Paper topics include Langer, Varese, Schenker, phenomenology, rhythm, the articulation of tonal structures, atonal pitch structure, pretonal analytic method, and more. Authors include Joel Lester, Roy M. Whelden, Randall Dipert, Ellwood S. Derr, Charles J. Smith, Otto Laske, John Rahn, Thomas Clifton, Robert P. Morgan, Lewis Rowell, David Beach, William Benjamin, Oswald Jonas, Maury Yeston, Peter Westergaard, Frederick J. Bashour, Margaret V. Sandresky, and Jonathan D. Kramer. A detailed program announcement will be mailed in September.

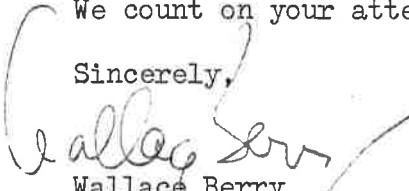
Plans for further national organization and activity in music theory will have crucial consideration at this Conference, with the presentation and discussion of alternative views and possibilities. It is vital that we have as much input as possible at this critical stage.

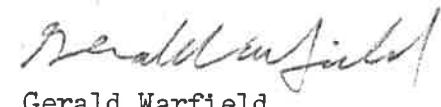
A single \$10 registration fee will admit you to all events.

As before, this announcement is being mailed directly to only about 500 music theorists, so please help by bringing it to the attention of your colleagues.

We count on your attendance and participation at Evanston.

Sincerely,


Wallace Berry
C. M. S. Member-at-Large
for Music Theory, for the
National Advisory Committee


Gerald Warfield
Chairman, Program Committee

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FALL, 1977

cms newsletter

EXTRA

Twentieth Annual Meeting, November 17-20, 1977
NORTHWESTERN UNIVERSITY — EVANSTON, ILLINOIS

with the participation of

Second National Conference on Music Theory
American Musicological Society, Mid-West Chapter
National Assoc. of College Wind and Percussion Instructors

PROGRAM

The preliminary program immediately follows these introductory lines. The Society is particularly grateful to Professor Robert Isgro (State University of New York, College at Geneseo) whose skillful and tireless efforts have resulted in such an outstanding program. Professor Isgro was able to successfully coordinate the theory portions of the program with the invaluable assistance of Professor Gerald Warfield (University of Illinois) whose responsibility in selecting the theory program was so well executed.

After seeing the preliminary program, the officers of CMS hope for your attendance at the annual meeting. On behalf of the Society, the Executive Board and Council cordially extends a sincere invitation to participate in the Evanston meetings.

SECOND NATIONAL CONFERENCE ON MUSIC THEORY

Wallace Berry, CMS Member-at-Large for Theory has worked closely with members of the Theory Conference to provide a forum for theorists during the CMS meetings. The CMS National Office also assisted in convention plans with mailing support. All details concerning the theory portion of the meetings were planned by the Theory Conference, and the possibility of organizing a separate national society for music theory will be discussed at Evanston. This Second National Conference on Music Theory is a continuation of the theory forum at last year's CMS Washington annual meeting, which was jointly sponsored by AMS.

LOCAL ARRANGEMENTS

Enclosed with this Newsletter Extra is a housing and registration form. Please complete these forms as quickly as possible and return them to

Professor Bernard Dobroski
CMS Annual Meeting
School of Music
Northwestern University
Evanston, IL 60201

Although admission tickets will not be required for any of the evening concerts, it will be necessary to purchase dinner tickets for the Saturday banquet with John Edwards of the Chicago Symphony Orchestra. These tickets will be available at cost at the convention registration desk.

The registration, meeting, and exhibit areas for the annual meeting will be at Northwestern's new lakefront music building.

The diligent efforts of Professor Dobroski in effectively arranging for the CMS annual meeting have been most welcome. His willing attention to the varied details necessary for this convention are greatly appreciated.

AMS/NACWAPI

As CMS meets this year, it is a particular pleasure to share the convention weekend with the Mid-West Chapter of the American Musicological Society. Chapter President W. T. Atcherson (University of Iowa) and Program Chairman Frank Kirby (Lake Forest College) are busily planning a complete set of AMS sessions, and we look forward to being with the Mid-West Chapter in November.

The Saturday evening concert will feature performers from the National Association of College Wind and Percussion Instructors, and it is an additional pleasure for CMS to be able to share this time with NACWAPI.

PILOT STUDY OF SYMPHONY ORCHESTRA MUSICIANS

The primary objectives of the pilot study, supported by a grant from the research division of the National Endowment for the Arts, were to identify and define significant factors of training and career experiences, develop data gathering instruments and techniques permitting a detailed analysis of educational and career influences, and to assess the commitment and satisfaction of players in several types of symphony orchestras in the U.S.

The research team included Professor Donald Shetler, Chairman of the Music Education Department of the Eastman School of Music, Professors Raymond Murphy and Thomas Smith of the Sociology Department, University of Rochester, Quentin Marty, Graduate Research Fellow, and Benjamin Dunham of the American Symphony Orchestra League, a cooperating agency.

A hypothetical model of the orchestral player was defined and a data gathering instrument designed and pre-tested with a sample of orchestral musicians and music students.

Approximately 500 players from six symphony orchestras and students and alumni from four professional music schools participated in the study. The orchestras were the Cleveland Orchestra, the Atlantic Symphony, the Oregon Symphony, the Fort Wayne Philharmonic, the Pasadena Symphony, and the Denver Community Arts Orchestra. Alumni who had majored in applied music on orchestral instruments from four professional music schools, the Eastman School of Music, the University of Indiana School of Music, the Oberlin College Conservatory, and the Manhattan School of Music also completed forms. The findings were related to two
(continued on back page)

Thursday, November 17

All afternoon and evening Registration
1:30- 5:30 CMS Executive Board, Council, Committee Chairs
8:15 CMS CONCERT
Special Performances Provided by Member Groups of the National Association of College Wind and Percussion Instructors
Thomas A. Ayres, University of Iowa, Chairperson
Western Michigan University Woodwind Quintet
Da Camera Brass Quintet, Ball State University

Friday, November 18

All day Registration
Book Exhibit
9:00-11:45 CMS SESSION I
Jazz in the College Curriculum
Frank Tirro, Duke University, Chairperson
"Jazz in the College Curriculum"
Warrick Carter, Governors State University
"The Construction of Great Jazz Solos"
Thomas Owens, El Camino College
"A Friendly Debate: Modern Jazz vs. the Repertory Band"
For modern jazz: David Baker, Indiana University
Jerry Coker, University of Tennessee
For repertory band: Chuck Israels, National Jazz Ensemble
Dennis Schneider, University of Nebraska
Concert
University of Illinois at Chicago Circle Jazz Ensemble
Richard Wang, Director
The concert will include the premiere performance of a specially-commissioned work, *Concerto Grosso for Jazz Ensemble and Guest Artists*, by Robert Beadell, composer, with David Baker, Jerry Coker, Chuck Israels, Dennis Schneider, and Warrick Carter
9:00-11:45 THEORY SESSION I
Papers
Richmond Browne, University of Michigan, Chairperson
"Articulation of Tonal Structures as Criteria for Analytical Choices"
Joel Lester, City College, CUNY
"Langer's Set of Postulates for the Logical Structure of Music and the Prospects for Rigorous Music Analysis"
Roy M. Whelden, Indiana University and Randall R. Dipert, State University College at Fredonia
"C.P.E. Bach Recycled; or, the Bach-Beethoven Connection"
Ellwood S. Derr, University of Michigan
12:00- 1:30 CMS/AMS STUDENT LUNCHEON
Applying for that Teaching Position
Donald Harris, Hartt School of Music, Chairperson
Participants: Robert Freeman, Eastman School of Music
Howard Rarig, University of Southern California
12:00- 1:30 THEORY LUNCHEON MEETING
Advisory and Program Committees, National Theory Conference
1:45- 4:45 CMS SESSION II
The Performance of New Music on the College Campus
Sydney Hodkinson, Eastman School of Music, Chairperson
"The New Music Ensemble in the University"
Mr. Hodkinson
"Training Conductors in the New Music; a Lecture-Demonstration"
Leonard Pearlman, University of Arizona
Assisted by the Ineluctable Modality and the Contemporary Chamber Players, University of Illinois at Urbana-Champaign; Edwin London, Director
Concert
The University of Illinois Contemporary Chamber Players
Mr. London, Coordinator
1:45- 4:45 THEORY SESSION II
Methodologies: Assumptions and Presumptions
Gerald Warfield, University of Illinois, Chairperson
"Musical A Priori's: An Investigation of Explanatory Strategies"
Charles J. Smith, University of Michigan
"On the Problems of Verification in Music Theory"
Otto Laske, University of Illinois
"Away from Some Non-Definitions: Logic, Set Theory, Music Theory"
John Rahn, University of Washington
"A Phenomenologist Looks (Kindly) at Schenker"
Thomas Clifton, State University of New York at Buffalo

2:00- 4:00 AMS SESSION I
Musical Instruments and Performance-Practice
Judith Schwartz, Northwestern University, Chairperson
"Luis Milan and Meantone Temperment"
Mark Lindley, Washington University
"Concert in a House: Musical Iconography and Musical Thought"
Richard D. Leppert, University of Minnesota
Symposium: The Present State of the Art of Historical Instrument Building
John G. Suess, Case Western Reserve University, Moderator
Participants: Howard M. Brown, University of Chicago
Edward L. Kottick, University of Iowa
5:00- 5:45 CMS MINI-SESSION
Guidelines for Establishing Local Chapters of CMS
Sally Monsour, Georgia State University, Chairperson
6:00- 7:45 Dinner (own arrangements)
8:00- 9:30 THEORY SESSIONS III
Papers
Vernon L. Kliewer, Indiana University, Chairperson
"Analyzing Rhythmic Structure in Varese"
Robert P. Morgan, Temple University
"The Subconscious Language of Musical Time"
Lewis Rowell, University of Hawaii
8:15 CMS CONCERT
Eckstein String Quartet In-residence, Northwestern University
with Edward Gordon, piano
Post-Concert Reception

Saturday, November 19

All day Registration
Book Exhibit
9:00-10:45 CMS SESSION III
The Implications of Current Learning Theory For Improving College Music Instruction
Paul Lehman, University of Michigan, Chairperson
Claude Mathis, Center for the Teaching Professions, Northwestern University, Speaker
Discussion Session 1: Cognitive Skills
Leona Wilkins, School of Music, Northwestern, Chairperson
Robert Menges, School of Education, Northwestern, Consultant
Discussion Session 2: Aural Skills
Arrand Parsons, School of Music, Northwestern, Chairperson
Bernard Dobroski, Center for the Teaching Professions and School of Music, Northwestern, Consultant
Discussion Session 3: Performance Skills
Arthur Tollefson, School of Music, Northwestern, Chairperson
John Ittelson, Learning Resources Center, Northwestern, Consultant
9:00-10:45 THEORY SESSION IV
Aspects of Atonal Theory
Hubert S. Howe, Jr., Queens College, CUNY, Chairperson
"Pitch Structure and the Analytic Process in Atonal Music"
David Beach, Eastman School of Music
"Ideas of Order in Motivic Music"
William Benjamin, University of Michigan
9:00-11:00 AMS SESSION II
Eighteenth and Nineteenth Century Topics
Frank E. Kirby, Lake Forest College, Chairperson
"The Baroque Galliard"
Carol M. Rowan, Washington University
"A Musical Diplomat from Vienna: Baron Gottfried van Sweiten"
Sarah E. Hanks, Western Illinois University
"Le Duc d'Albe and Les VePRES Sicilienne"
Karin Pendle, University of Cincinnati
"Schumann in the Bach Revival"
Richard D. Green, Northwestern University
"Felix Weingartner on Conducting Schumann's Symphony in C Major"
Theodore Albrecht, Case Western Reserve University

11:00-12:00 CMS SESSION IV
The Use of New and Experimental Music in Teaching
Roger Johnson, Ramapo College of New Jersey, Chairperson
Panelists Barney Childs, University of Redlands
Daniel Goodé, Rutgers State University
Elliott Schwartz, Bowdoin College
Philip Winsor, De Paul University
Philip Yenawine, Chicago Museum of Contemporary Art
11:00-12:00 THEORY SESSION V
Biographical Material from the Estate of Heinrich Schenker
Oswald Jonas, University of California at Riverside
Lynden De Young, Northwestern University, Introduction
12:15- 1:15 Lunch (own arrangements)
1:30- 3:30 CMS SESSION V/a
Interest Session: Women's Studies
Donald M. McCorkle, University of British Columbia, Chairperson
"Corona Schroter (1751-1802): Singer, Actress, Composer"
Marcia J. Citron, Rice University
Nancy B. Reich, Manhattanville College, Respondent
"A Critical Study of the Musical Career of Amy Fay in America"
Sister Margaret W. McCarthy, Regis College
Carol Neuls-Bates, City University of New York, Respondent
"By Women and For Women: Choral Music for Women's Voices
Composed by American Women, c. 1890 to 1920"
Adrienne Fried Block, College of Staten Island
Laurine Elkins-Marlowe, Respondent
1:30- 3:30 CMS SESSION V/b
Interest Session: Performance
Arthur Tollefson, Northwestern University, Chairperson
"Cross-fertilization in Performance Criticism—Three Personal Views"
Myron Kartmen, Northwestern University
Thomas Willis, *Chicago Tribune*
Charles Bestor, University of Utah
Northwestern University Chamber Ensemble, Robert Marcellus, Director
1:30- 3:30 THEORY SESSION VI
Aspects of Rhythmic Theory and Analysis; A Joint Discussion
Maury Yeston, Yale University
Peter Westergaard, Princeton University
1:30- 3:30 AMS SESSION III
In Memory of Gustave Reese: Papers By Some Former Students
Milton Steinhardt, University of Kansas, Chairperson
"Gregorian Tracts"
Theodore Karp, Northwestern University
"Puzzi Delivers a Musical Offering"
Alexander Main, Ohio State University
"The Concept of *Melodielehre*; A Key to Classic Style"
George J. Buelow, Indiana University
3:45- 4:30 CMS BUSINESS MEETING
Robert J. Werner, President, CMS, University of Arizona
Presiding
4:30- 5:30 CMS SESSION VI
Special Report sponsored by the CMS Government Relations Committee
Robert Glidden, Bowling Green State University, Chairperson
"A Pilot Study of the Training and Career Experiences of Symphony Orchestra Musicians"
Donald J. Shetler, Project Director, Eastman School of Music
4:30- 5:45 NATIONAL CONFERENCE OF MUSIC THEORY
Business/Organization Meeting
Wallace Berry, University of Michigan, Chairperson
5:30- 6:00 NO-HOST MIXER
6:00 -8:00 CMS/AMS/THEORY DINNER
Robert J. Werner, President, CMS, University of Arizona, Chairperson
Guest Speaker
John Edwards, General Manager
Chicago Symphony Orchestra
"The Symphony Orchestra and Academia: A Vital Partnership"
8:15 CMS CONCERT
A Concert in Honor of Gustave Reese (1899-1977)
Faculty and Student Musicians
Northwestern University School of Music



THE COLLEGE MUSIC SOCIETY

July 25, 1977

Dear Colleague in Music Theory,

The second National Conference on Music Theory (at Northwestern University, Evanston, Illinois; November 17-20, 1977), sponsored by C. M. S., will be well worth your attention. A challenging, broadly representative program has been prepared by the Program Committee (Gerald Warfield, chairman, Richmond Browne, Donald Fisher, and Vernon Kliever).

The plans which have been developed promise a high level of discussion. Paper topics include Langer, Varese, Schenker, phenomenology, rhythm, the articulation of tonal structures, atonal pitch structure, pretonal analytic method, and more. Authors include Joel Lester, Roy M. Whelden, Randall Dipert, Ellwood S. Derr, Charles J. Smith, Otto Laske, John Rahn, Thomas Clifton, Robert P. Morgan, Lewis Rowell, David Beach, William Benjamin, Oswald Jonas, Maury Yeston, Peter Westergaard, Frederick J. Bashour, Margaret V. Sandresky, and Jonathan D. Kramer. A detailed program announcement will be mailed in September.

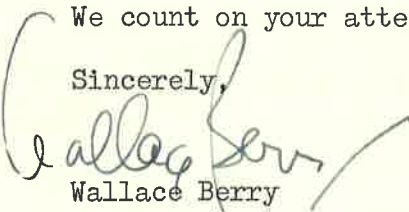
Plans for further national organization and activity in music theory will have crucial consideration at this Conference, with the presentation and discussion of alternative views and possibilities. It is vital that we have as much input as possible at this critical stage.

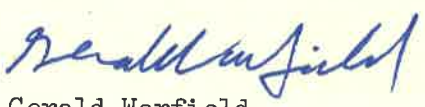
A single \$10 registration fee will admit you to all events.

As before, this announcement is being mailed directly to only about 500 music theorists, so please help by bringing it to the attention of your colleagues.

We count on your attendance and participation at Evanston.

Sincerely,


Wallace Berry
C. M. S. Member-at-Large
for Music Theory, for the
National Advisory Committee


Gerald Warfield
Chairman, Program Committee

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Walter S. Collins

NATIONAL OFFICE

Craig Short, Executive Secretary
% Department of Music
State University of New York
Binghamton, NY 13901
607/798-2433

August 25, 1977

*Mailed to Program Committee
and Advisory Committee on Sept 15, 1977*

MEMORANDUM

TO: Members of the Advisory Committee for the National Conference on Music Theory

FROM: Wallace Berry and Allen Forte

There are, to date, eight responses to Wallace Berry's memorandum of June 1 regarding preparation for discussion of future activities and organizational procedures; it will be helpful, of course, to have statements of view from other Committee members, and these should reach Wallace Berry (at the address given below) within the next few weeks if they are to be of use in preparation of agenda for the organizational meeting at Evanston. Meanwhile, work is underway toward laying the groundwork for that session.

While no explicit direction of commitment is evident in responses to date, it is fair to say that there is significant opinion in support of moves toward formal organization. Such a possibility, along with that of a continuing series of national conferences under varying organizational auspices, will be discussed at Evanston, where a number of presentations having to do with both of these alternatives are already slated.

One suggestion has been that a basis be laid for election of a national executive council to administer procedures for 1978 in any direction adopted by the Evanston conferees, and it is in that connection that we are addressing you at this time. We propose that a ballot be prepared for contingent use in election of such an executive council (probably at large, either by the Evanston conferees or by some agreed constituency after the Conference is over), should the conferees adopt such a course of action.

With some urgency, we ask that you submit one, two, three, or four nominations from your region, as stipulated below, and that these reach Allen Forte, at the address given below, not later than October 1. We emphasize that this step is of great potential importance, and we ask your thoughtful cooperation. Of course, consultation with your colleagues in any organizational or other medium available to you is desirable. Please bear in mind that the geographical distribution given here is purely tentative, and should not be construed as a commitment to prospective organizational alignment, one of many things to be worked out on the mandate of the Conference. (Too, Canadian representation is an important possibility not now implemented.)

Totals

3 or 4

I. New England. (Me., N. H., Vt., Mass., Conn., R. I.) 3 or 4 nominations from one Advisory Committee member.

4 or 8

II. Eastern. (N. Y., Pa., N. J., Md., Del., D. C.) 1 or 2 nominations from each of four Advisory Committee members.

4 or 6

III. Southern. (Va., W. Va., N. C., S. C., Ga., Fla., Ala., Miss., Ark., Ky., Tenn., La.) 2 or 3 nominations from each of two members.

4 or 8

IV. Midwestern. (Ohio, Ill., Mich., Minn., Wisc., Ind., Mo., Ia., Nebr., Kans.) 1 or 2 nominations from each of four members.

4 or 6

V. Western. (N. D., S. D., Colo., Wy., Mont., Idaho, Nev., Utah, Tex., Okla.) 2 or 3 nominations from each of two members.

4 or 8

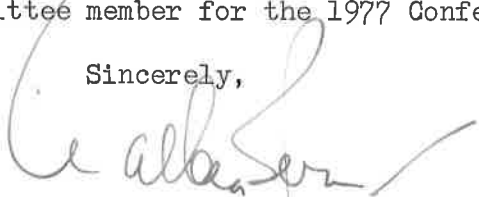
VI. Pacific & Southwestern. (Ariz., N. M., Calif., Ore., Wash., Hawaii, Alaska) 1 or 2 nominations from each of four members.

We see no reason why an Advisory Committee member should not nominate himself or herself among others. Further nominations may well be received from the floor at the Conference in November.

We will assemble your nominations into a ballot for such use as the Conference may wish to make of it. Please have in mind that nominees should be willing to serve if elected. And in view of the possibility that an elected council might wish to meet at Evanston, it is probably desirable that nominees be persons planning to attend the Conference. A council chairperson will have to be elected or otherwise designated, and some arrangement will have to be made for meetings of the council to carry out whatever mandate is assigned to it.

Please let us hear from you as soon as possible, and in no case later than October 1. Again, direct your replies to Allen Forte. No more important contribution will be asked of you in your current capacity as Advisory Committee member for the 1977 Conference.

Sincerely,



Wallace Berry
School of Music
University of Michigan
Ann Arbor, Michigan 48109



Allen Forte
Department of Music
Yale University
New Haven, Connecticut 06520

cc: Program Committee for
the 1977 Conference

*Note: Please give
full name and identification for
each nominee.*

THE UNIVERSITY OF BRITISH COLUMBIA
2075 WESBROOK MALL
VANCOUVER, B.C., CANADA
V6T 1W5

2 November 1977

DEPARTMENT OF MUSIC

Professor Allen Forte
Department of Music
Yale University
2075 Wesbrook Mall
Vancouver, B. C., Canada V6T 1W5

Dear Allen:

Your letter of October 26 just arrived, and I am grateful for the full report, and for your diligence in following through on nominations. If you felt like doing it, I suppose you might telephone, or ask someone else to telephone, those who have not submitted nominations. On the other hand, a notice and reminder should be sufficient to anyone who is really inclined to act, and you may want to submit (to Craig Short) a ballot just as it stands, including Carlton's nomination to be confirmed. I think no one would argue that we had not done all we could toward a representative slate, especially with the further provision of nominations from the floor.

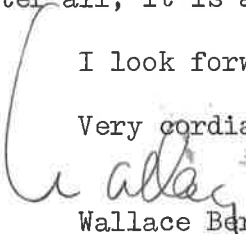
As to nominations from the floor, I cannot share Richmond's concern; and I'd be reluctant to receive (and transmit) nominations presented to me privately, presumably to be conveyed in anonymity. I think that would be perceived as very funny business.

Of course, nominations from the floor will be an important resource for achieving further representativeness in the slate, and we should be thinking of people any of us might nominate (e. g., from the Western region). Distribution of the ballot in advance, with a note that it is to be augmented from the floor, should--one hopes--prepare people to act helpfully.

The manner of voting will be an important item for discussion, I should think, at the Friday luncheon meeting; perhaps we as a committee can have a recommendation for the conferees in this regard. Inflated representation (on the Council which is to be elected) would be precluded by a ruling--or, as I'd prefer, a motion to this effect--that for each region two will be elected, assuming two or more nominees. Thus, if each voter preferentially ranks half the total number of nominees for each region, his selection is necessarily diluted in relation to the size of the slate for that region, assuming a fixed pattern of Council membership from each region. I'll be looking for advice on this. There may be some sentiment for subsequent preparation of a mail ballot (with biographical sketches, etc.) addressed to some larger constituency; for myself, I prefer settling the election at the Conference. After all, it is all a tentative arrangement to get the society started.

I look forward to seeing you Friday, at the luncheon, if not earlier.

Very cordially,


Wallace Berry

PROCEEDINGS OF THE MEETING FOR DISCUSSIONS REGARDING THE
FORMATION OF A NATIONAL THEORY ORGANIZATION

NOVEMBER 19, 1977

EVANSTON, ILLINOIS

The meeting was called to order by Wallace Berry at 4:35 p.m.

Appendix A of this report is a copy of the Agenda distributed to those attending.

There were approximately 200 persons present.

Mr. Berry made introductory comments, sketching the history of former meetings of theorists which included discussions of the possibility of forming a national organization.

Mr. Berry thanked the members of the planning committee for their work in organizing the 1977 program, and expressed thanks to the College Music Society for all the help and support they had provided in making the 1977 meeting possible.

Craig Short, Executive Secretary of the CMS, made an announcement of attendance figures:

Total registrants, 629; total of "units" of the three respective organizations represented, 938, divided as follows: College Music Society, 420 (45%), Midwest Chapter of the American Musicological Society, 215 (23%), National Theory Conference, 303 (32%).

Arthur Jannery presented a brief paper entitled National Theory: A Regional View. The following summary of the paper was provided by Mr. Jannery.

NATIONAL THEORY: A REGIONAL VIEW
by Arthur Jannery, member NCMT
Advisory Committee, President of
The Southeastern Composer's League.

S U M M A R Y

- I. Introduction: Suggesting that the Society should emerge, and that it take a particular direction through a strong regional focus. (i.e., that the society should be so structured as to reach out into all areas of the country to bring individuals into action, in music theory, by whatever means necessary.
- II. Illustration of the potential for vital regional activity, as seen in the current activities of The Southeastern Composer's League.
- III. Results of a questionnaire sent to SCL Members, indicating a high level of concern and interest in the emerging society.

III. continued

- (a) Percentages given, relative to the number of respondents as well as their interest and concern.
 - (b) Interpretation of comments from the questionnaires, reinforcing the need in the society for strong regional focus. Describing a particular needs -i.e. publications papers, forums, a pedagogical emphasis, and regional meetings. The latter two were highlighted.
- IV. That a Society without strong regional focus would be of inconsequential significance to numerous individuals throughout the southeast, and by implication, across the country.
- V. That both individuals and the Society would benefit through a strong regional focus within the structure of the organization.

James Haar, president of the American Musicological Society, gave a brief presentation in which he extended an invitation to the theory group to join with the AMS for activities at the 1978 AMS Convention, to be held October 19-22, in Minneapolis.

Edwin London, Chairman of the National Council of the American Society of University Composers, extended an offer to publish the complete proceedings and papers of the 1977 National Conference on Music Theory.

Robert Werner, President of the College Music Society, brought greetings from CMS and voiced the hope that there would be possibilities to share in future activities.

James Harrison provided information on general aspects of a national society and on specific commitments, requirements, and actions that would be necessary to form an organization. He said that

A National Society should:

- Provide a forum for the presentation and exchange of ideas.
- Be of an appropriate size.
- Help to guarantee continuity to national programs and items of interest.
- Provide services, such as arranging for meetings, publications, etc.
- Have a wide geographical representation
- Continue in dialogs with other organizations

Legal Commitments of an Organization would be:

- Incorporation, as a not-for-profit corporation.
- The achievement of tax-exempt status.

Practical Requirements to form an organization would include

- Money, for legal expenses, mailing, travel, etc.
- A certain amount of time; however, the formation of an organization could be accomplished relatively quickly.
- Manpower (Personpower?), with commitments to carry on the work of an organization.

Actions necessary to take to form an organization would be:

- To approve a legal instrument; i.e., a set of By-laws.
- To elect a Board of Directors charged with carrying on the business of the organization.

Possible actions of the group at this time are:

- To proceed slowly by continuing as at present, and elect a committee to plan next year's meeting and arrange for formal organization next year.
- To act immediately by approving By-laws and electing a Board of Directors.

In conclusion, Mr. Harrison stated that any action could be changed or revised.

The meeting proceeded with a series of motions, accompanying discussions, and voting.

MOTION

Edward Largent moved the formation of the American Society of Music Theory. Seconded by Donald Fisher.

Following points made regarding the exact name of the organization, Sterling Beckwith moved to amend the motion by changing the name to the International Society of Music Theory.

Maury Yeston moved to amend the amendment so that the name of the organization would be the Society for Music Theory. This amendment was passed.

Further discussion followed regarding the original motion, with points in opposition to and in favor of the motion raised, including personal feelings of varying responsibilities and possible actions of the organization. Leonard Meyer recommended defeat of the motion, stating that he felt another national organization was not necessary and that interests of theorists could be met by working within present organizations. Maury Yeston and Steven Gilbert recommended passage of the motion, suggesting that the interests of theorists would be best served by an independent organization. Leo Kraft suggested a need for more specific enumeration of the merits of the respective options available. John Rahn suggested (the continuation of) an independent program committee for future meetings, which would be possible even without the formation of a separate organization. Joel Lester said that the possibility of an independent publication was desirable. Also, the point was made that even if the organization were independent, meetings could still be held in conjunction with other organizations. Richmond Browne made

remarks in support of the motion, stressing that in the last two years, extensive discussions had taken place, and that it was now time to act. A question was raised regarding the possibility of student involvement in an organization. Richmond Browne responded that this would be desirable.

The question was called, and the motion was passed by an overwhelming majority.

MOTION

Edward Largent moved that the By-laws, as printed and distributed, be adopted; the provision was added that they be subject to review and necessary changes and additions be brought back next year for approval. Seconded by David Williams.

Appendix B of this report is a copy of the proposed By-laws.

Gerald Warfield suggested an amendment which would make it necessary to hold the annual meeting in conjunction with at least one other organization. After discussion, this amendment was withdrawn. James Harrison moved to amend the title printed on the By-laws to conform to the wording of the first motion; i.e., Society for Music Theory. So done by general agreement. Leo Kraft pointed out the necessity to consider the needs of state and regional organizations.

The question was called and the motion was passed by an overwhelming majority.

MOTION

Edward Largent moved, and John Snyder seconded, that there be an election of a Board of ten Directors, to be held in the following manner: each person votes for one candidate from each of six geographical areas, and in addition votes for four more people. It would be expected that the Board will elect its own officers. Questions were raised about the drawing of the six geographical areas. By common consent, they were left as drawn, with the boundaries of regions joining Canada being extended northward to include respective Canadian areas.

The motion was passed by an overwhelming majority.

An election of Board members followed. A list of nominees was presented by the advisory committee. Further nominations were made from the floor.

Appendix C of this report is a copy of the dittoed list of nominees, with nominations from the floor added in typescript.

MOTION

A motion by Richard Brooks, seconded by David Williams, to close the nominations was passed.

Voting followed. The tellers appointed to count the ballots were Edward Chudacoff and John Snyder. Results are listed at the close of this report.

MOTION

Edward Largent moved that the Board of Directors be charged with:

- a. Selecting its own officers
- b. Commencing mechanics to accomplish incorporation
- c. Engaging in activity necessary to guarantee a program in 1978.
- d. Soliciting members for the organization.

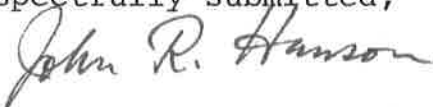
Seconded by David Beach.

The motion passed by an overwhelming majority.

Leo Kraft suggested a resolution expressing gratitude and thanks to the College Music Society for their cooperation and help in arranging for the 1977 conference.

The meeting was adjourned.

Respectfully submitted,



The following people were elected to membership on the Board of Directors: Elaine Barkin, Wallace Berry, Richmond Browne, Allen Forte, Douglass Green, Arthur Jannery, Leo Kraft, Lewis Rowell, Mary Wennerstrom, Peter Westergaard.

Note: After the initial count of the ballots done immediately after the organizational meeting on Saturday, November 19, 1977, it was decided that a recount was necessary because of the extreme closeness of the number of ballots for three nominees. A recount was done on the evening of November 19. However, a different criterion was used in judging ballot validity, which modified results. Therefore, in the organizational meeting of the Board on Sunday, the decision was made to disallow only those ballots with more than ten votes. John Hanson was asked to arrange for one more recount of the votes for the above-mentioned three nominees. This was done during the week of November 21st, and the results of the initial count were confirmed.

Business Meeting
SECOND NATIONAL CONFERENCE
ON MUSIC THEORY
Evanston, Illinois
Saturday, November 19, 1977

Appendix A

AGENDA

1. Introductory comment (Wallace Berry).
2. National Theory: A Regional View (Arthur Jannery, Member, NCMT Advisory Committee; President, Southeastern Composers' League).
3. Messages from existing organizations. (James Haar, President, AMS; Edwin London, Chairman, National Council of ASUC; Robert Werner, President, CMS).
4. Possibilities and requirements for national organization in music theory. (James Harrison, Member, NCMT Advisory Committee)
5. Discussion and action respecting continued national activity in music theory.

Alternatives:

- a. NCMT in alliance with an existing professional organization, perhaps as a quasi-independent subsection.
- b. NCMT convened annually or biennially under a rotating organizational aegis.
- c. NCMT as an independent society.
- d. Other?

Alternatives for administration of continuing activity:

- a. Continue the present national advisory committee? (Elect a chairman for 1977-78?)
- b. Elect--on the basis of nominations submitted by the 1976-77 committee and received from the floor--a national executive council and chairman to steer the Conference in the direction indicated?
- c. Some other procedure?

TENTATIVE DRAFT FOR
CONSIDERATION BY EVANSTON
CONFEREES, NOVEMBER 19, 1977.

Deleted by the
meeting Nov. 19

Appendix B

THE AMERICAN SOCIETY FOR MUSIC THEORY

BY-LAWS

I.

Name, Nature, and Fiscal Year of the Society. The name of this organization shall be The ~~American~~ Society for Music Theory (ASMT). The Society shall be a not-for-profit corporation having a fiscal year from July 1 through June 30.

II.

Purposes and Activities of the Society. The Society shall be organized for scholarly and educational purposes, and shall be devoted to the general interests of the discipline of music theory. The principal activities of the Society shall be:

1. To conduct meetings;
2. To publish a journal and/or a newsletter;
3. To encourage research in music theory;
4. And, in general, to promote and facilitate the exchange of ideas and information pertaining to music theory and its teaching.

The activities of the Society shall not be pursued for profit to such an extent as to constitute a business. No part of the earnings of the Society shall be used to the benefit of any officer or employee of the Society or any other individual, except as reasonable compensation for goods or services required by the Society in pursuing its activities. No part of the activities of the Society shall consist of carrying on propaganda or otherwise attempting to influence legislation. The Society shall not participate or intervene in any way in political campaigns on behalf of candidates for public office, nor shall any part of the earnings of the Society be used to the benefit of any organization which engages in such activities.

III.

Management of the Society. The Executive Board (comprised of the ten officers designated in By-Law IV.) shall function as the operating committee of the Society, and shall have control and management of the affairs and funds of the Society between meetings of the

general membership of the Society, to which the Executive Board is responsible. It shall be the duty of the Executive Board to call meetings of the Society, to prepare the agenda for such meetings, to order the taking of votes by mail when such action shall be necessary or advisable, to collect dues from the members of the Society, to cause the Treasurer's accounts to be audited, to supervise the publications of the Society, to prepare its reports, and in general to oversee the affairs of the Society and to execute its decisions. A quorum of the Executive Board shall be six. In case of necessity the members may communicate their votes on any matter by mail, telephone, or telegraph.

IV.

The Officers of the Society. The ten officers of the Society shall constitute the Executive Board. Their functions and the manner of their election or appointment shall be as follows:

1. The President shall preside at meetings of the Society and the Executive Board. The President shall appoint all committees with the concurrence of the Executive Board, and shall be ex officio a member of all Standing Committees. The President shall discharge such other functions as are customarily associated with the office.

2. The Vice-President shall discharge the functions of the President in the case of the latter's absence or disability, or at the latter's request. The Vice-President may perform other functions appropriate to the office.

3. The Secretary shall carry on the work of the Society under the general direction of the President. The Secretary shall take the minutes of all meetings of the Society and the Executive Board. The Secretary shall conduct the correspondence of the Society.

4. The Treasurer shall collect membership dues and other monies and shall deposit them in the name of the Society. With the authorization of the Executive Board, the Treasurer shall invest any funds not needed for current disbursements. The Treasurer shall pay all bills, and shall make a report to the Society at the Annual Meeting and also such other reports as the Executive Board may direct. The financial records of the Society shall be audited annually by an external agency. This audit shall be reported to the members of the Society.

5. Six Members-at-Large shall assist, advise, and otherwise cooperate with the officers designated above, and shall maintain general contact with the members of the Society.

The officers shall be elected at the Annual Meeting of the Society, and shall serve for two year terms or until election of their successors. Vacancies among officers arising between Annual Meetings shall be filled by appointment by the Executive Board until the next Annual Meeting:

V.

Membership in the Society. Membership in the Society shall be individual, not institutional, and shall be open to all persons interested in any aspect of music theory. Application for membership shall be made to the Secretary of the Society. Annual dues in an amount to be established by the Executive Board shall be paid by each member of the Society on or before November 1 of each fiscal year. The Treasurer shall send notice of dues payable no later than September 1. Any member not properly paying his/her dues shall be suspended from membership in the Society.

VI.

Meetings of the Society. There shall be an Annual Meeting of the members of the Society at a time and place fixed by the Executive Board. Other meetings may also be held at places and on dates fixed by the Executive Board. The Secretary shall send written notice of each meeting to members of the Society at least 30 days before the date set for the meeting. A quorum at all meetings of the Society shall be 25 voting members. The rules contained in the latest edition of Robert's Rules of Order shall govern procedure at meetings of the Society except in cases where they are inconsistent with the By-Laws of the Society. The members in good standing of the Society shall have exclusive voting power at meetings of the Society, and shall have one vote each. Members may vote by mail on matters specifically designated by the Executive Board.

VII.

Standing Committees of the Society. The Standing Committees of the Society and their principal functions shall be as follows:

1. The Publications Committee shall supervise the publications activities of the Society.
2. The Program Committee shall prepare the program of papers, panel discussions, and other presentations at meetings of the Society.

3. The Nominating Committee shall recommend to the Executive Board a list of candidates for available offices.

Each Standing Committee shall consist of three or more persons appointed for one year by the President with the concurrence of the Executive Board. As need arises, other committees may be constituted in the same manner.

VIII.

Chapters of the Society. A group of members in any locality may apply to the Executive Board for recognition as a Chapter. Chapters may hold meetings and elect their own officers, who shall include at least a Chairman and a Secretary. A report of each chapter meeting shall be sent to the Secretary of the Society.

IX.

Amendments to the By-Laws. The By-Laws shall be adopted by the members of the Society at an Annual Meeting and may be amended at any meeting of the Society by a two-thirds vote of the voting members present. Amendments to the By-Laws may be proposed by any group of five members of the Society. The Secretary shall circulate proposed amendments to the members of the Society at least one month in advance of the meeting at which they are to be considered.

X.

Dissolution of the Society. In case of dissolution of the Society, any assets remaining after the settlement of its obligations shall be disposed of at the discretion of the Executive Board, provided that such disposition of remaining assets shall be for charitable or educational purposes only.

NOMINEES (to November 17)

Further nominations to be received
from the floor.

I. New England.

Louise Mirbour-
Paquette

Martha MacLean (Yale)
Robert Cogan (New England Conservatory)
* Allen Forte (Yale)
John Rogate (U. of New Hampshire)

II. Eastern.

(N. Y., Pa., N.J., Md.,
Del., D.C.)

Benjamin Boretz
* Leo Kraft
Joel Lester
David Lidov

Stanley Persky
James Tenney
Donald Wilkins

David Beach (Eastman)
John Rothgeb (SIMY, Binghamton)
James Harrison (Hunter College)
* Peter Westergaard (Princeton)
Carl Schachter (Queens)

III. Southern.

(Va., W.Va., N.C., S.C.,
Ga., Fla., Ala., Miss.,
Ark., Ky., Tenn., La.)

J. Ovide DeLage (U. of Montevallo, Ala.)
Paul Hadvall (U. of Ala.)
* Arthur Jannary (Radford College, Va.)
John Corina (U. of Ga.)

IV. Midwestern.

(Ohio, Ill., Mich., Minn.,
Wisc., Ind., Mo., Ia.,
Neb., Kans.)

Jack Behrens
Wilson Coker
Donald Fisher

Vernon Kliever
Gerald Warfield
* Mary Wennerstrom

Thomas Turner (U. of Ia.)
Louis Chenette (Butler U., Indianapolis)
W. Thomas Atchason (U. of Ia.)
Burdette Green (Ohio State U.)
* Richmond Browne (U. of Mich.)
William Benjamin (U. of Mich.)
* Wallace Barry (U. of Mich.)

V. Western.

(N.D., S.D., Colo., Wyo.,
Mont., Idaho, Nev.,
Utah, Tex., Okla.)

* Douglass Green

Gregory Proctor (U. of Tex.)
Richard Townsend (U. of Calif.)
Carlton Gesser (Colo. College)

VI. Pacific, Southwestern.

(Ariz., N.J., Calif., Ore.,
Wash., Hawaii, Alaska)

* Lewis Rowell

John Rahn (U. of Wash.)
Lyle Hanna (Ariz. State U.)
* Elaine Barkin (U.C.-Berkeley)
Steven E. Gilbert (State U. of Calif., San Diego)

* Elected

draft

Society for Music Theory

History of Board Members, Officers,
Other Nominees, and Nominating Committees

Richmond Browne
Secretary, SMT
1987

Founding Meeting

Evanston 1977

At an open meeting attended by about 300 persons at Northwestern University, following the vote to establish the Society for Music Theory, these ten persons were elected to two year terms on the first SMT Executive Board. The Officers were elected by the Board at its first meeting in Evanston.

President	Allen Forte
Vice president	Wallace Berry
Secretary	Richmond Browne
Treasurer	Mary Wennerstrom
Board members	Elaine Barkin, Douglass Green, Leo Kraft, Arthur Jannery, Lewis Rowell, Peter Westergaard.

Nominations were from the floor; regional balances were established and observed; many persons were involved in the first election to SMT Board membership.

First Annual Conference

Minneapolis 1978

Original Board and Officers in place.

in MTS, Vol. 1
MENC
Journal
Q 179

ON THE MEANING OF THE NEW SOCIETY FOR MUSIC THEORY

RICHMOND BROWNE
University of Michigan

I bring you greetings from what has to be the newest learned society in American music! Just yesterday afternoon in Evanston, the second National Conference on Music Theory voted to create the *Society for Music Theory*. A long and careful preparation, much trepidation and soul-searching, and many cautious guesses into the future guided the assembly in its decision. It is no small matter to create a new Society without feeling somehow divisive of the fabric we now enjoy—but as the idea was not made of whole cloth, I look for the Society to contribute greatly to the quality of musical life in American education.

In these remarks, I will try to indicate what the formal and philosophical ramifications of the *Society for Music Theory* might be. I will deal with the history of the organizational movement, and with the role of music theory vis-a-vis the other established professional groupings. My statements are my own, of course, not policy statements by the new society.

For some time, I have observed that everyone in higher musical education seems to want "music theory" recognized, but that everyone has a private notion of what "music theory" is. For many, it is a relatively unchanging body of precepts. Others find traditional rubrics increasingly threadbare, and would like to counter the highly empirical attitude of naked "professionalism" with some approach to serious speculation into the musical process; i.e., "theory" of the sort long taken for granted in linguistics, psychology, and mathematics. The natural solipsism of composers, the historicism of musicologists, the relativism of ethnomusicologists, while quite understandable, does seem to leave room for other kinds of discussion, for systematic description of logical relations, for grammars modeled on newer understandings of the learning strategies of musicians.

So, without feeling particularly invidious, people have been discussing "music theory" as in need of special attention for quite some time. The new *Society for Music Theory* may have begun, for instance, when the American Society of University Composers (ASUC) held panels on the responsibility of a composer as a teacher of theorists as early as 1972. Or before that, in MENC or MTNA sectional meetings. Or whenever theorists gathered in regional or state meetings, of the more-or-less

ad hoc sort which have recently become rather common. At the ASUC meetings with the College Music Society (CMS) in Iowa City in February 1975, we heard how the Music Theory Society of New York State had explored the water before incorporating itself and proceeding to flourishing existence amongst its several hundred members. ASUC agreed to sponsor the first National Conference on Music Theory at its Boston meeting of February 1976. Some 120 theorists, many students, and observers of varying dubiety attended. The papers, good or not, were distinctively theoretical; they addressed constraints on musical discourse.

I must address a crucial point which has arisen during the history I am recounting, and will continue to arise: well-meaning musical friends ask why a new society, with its difficulties and attendant choices, is necessary. Put another way, the question would run: why are you asserting that theory is something I am not doing? Without presuming to speak for anyone else, I would only say that I detect a large number of intellectual and pedagogical concerns which attract the concerted attention of musicians only when they are *not* subsumed into matters of *production*. Theory is the province of musical self-consciousness; a gathering of teachers whose subject is the inner process of each student. My title for an introduction to the CMS/AMS 1976 plenary session on "Music Theory: The Art, the Profession, and the Future" (an outgrowth of the Boston Conference) was "If We Are All Theorists, Why Aren't We All Theorists?". At that session, Professors Allen Forte, Carlton Gamer, Carl Schachter, Vernon Kliever, and Peter Westergaard offered careful and useful definitions of music theory and its field of inquiry. Those papers are published in the *CMS Symposium*, Vol. 17, No. 1, Spring 1977.

The CMS then volunteered to support the next step in music theory coalescence by authorizing its member-at-large for theory, Professor Wallace Berry (then University of Michigan), to form an Advisory Committee to plan a second National Conference on Music Theory. Looking for representatives of existing theory groups, Professor Berry and I found a surprising number of regional and state societies, ad hoc publications, and subsections of other organizations in our attempt to achieve comprehensive participation by theorists across the country. The new Society for Music Theory benefits from this kind of research and is committed to continuing the widest possible representation of theoretical diversity. It is a big country, but not really an impossible universe: about 4,100 people are listed in the *CMS Directory* under Code 15: Theory and Analysis.

When the CMS-sponsored Second National Conference on Music Theory opened in Evanston last Friday morning, I saw more theorists in one place than I have ever seen before! As the program unfolded before about 325 scholars and students, it became apparent that the quality and uniqueness of the papers had a symbiotic relation with the deep intent of the audience. At yesterday afternoon's business meeting, motions were offered by the Advisory Committee establishing the Society for Music Theory, its bylaws, and its elected Executive Board. A large slate of nominees, respecting both region and professional reputation, was narrowed by ballot to the ten persons who will guide the Society as its first Board. I think the calibre of the SMT Board (leaving myself out of it) speaks well for the future. Members are Professors Allen Forte (Yale University), president; Wallace Berry (University of British Columbia), vice-president; Richmond Browne (University of Michigan), secretary; Mary Wennertstrom (Indiana University), treasurer; Elaine Barkin (University of California, Los Angeles); Douglass Green (University of Texas, Austin); Arthur Jannery (Radford College); Leo Kraft (Queens College, CUNY); Lewis Rowell (University of Hawaii); and Peter Westergaard (Princeton University). As one can imagine, formidable tasks await them: organizing national meetings, setting up publications, arranging monetary matters—but above all, insuring that the sense of the Society be one of concern for the needs of an extremely diversified constituency. No one wants the Society to become a debating group of merely philosophic interest, but serious and imaginative speculation surely must be encouraged. No one wants the Society to sponsor dreary show-and-tell sessions on ancient pedagogical routines, but the dissemination of the most up-to-date and informed teaching practices must be a primary concern of many members. The Society will need the immediate support of theorists from all quarters in order to respond to the interests of all. It was indeed heartening in Evanston when, just before the founding motions were taken up, the presidents of AMS, CMS, and ASUC respectively—James Haar, Robert Werner, and Edwin London—welcomed the theorists to proceed to any form of further organizational status they might choose to adopt . . . and made various concrete offers of assistance and scholarly counsel.

The new Society intends to hold its meetings in conjunction with others in an informal rotation. Our first meeting as the SMT will be in Minneapolis next October with the AMS. The Society will publish a Journal, a Newsletter, and a Directory. The active participation of students will be sought. In my opinion, the major result of the Society's

emergence should be a strengthening of the notion of music theory as a serious, necessary, and "politically" defensible part of higher music education. Theorists are being trained in specific ways; they are being hired because of their specific training. Speaking to administrators in my first NASM presentation, I am reminded that the deans I have known have all insisted that they wanted their various faculties to be energetic, well-defined, and persistent in arguing the worth of their special endeavor. I take the new Society for Music Theory as a sign that music students in the future will continue to receive the attention of teachers who take conscious, logical, demonstrable concepts just as seriously as we all take the intuitive, mysterious, beautifully indivisible and invisible magic of music. My wise friend Carlton Gamer says that music, after all, somehow "sublates" all explanations of itself; if it did not, we would not value it so. The search for theories of music is the attempt to live the examined musical life.

*This is approximately what I said to the NASM
the day after our Evanston founding.*

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(1977) Conference*